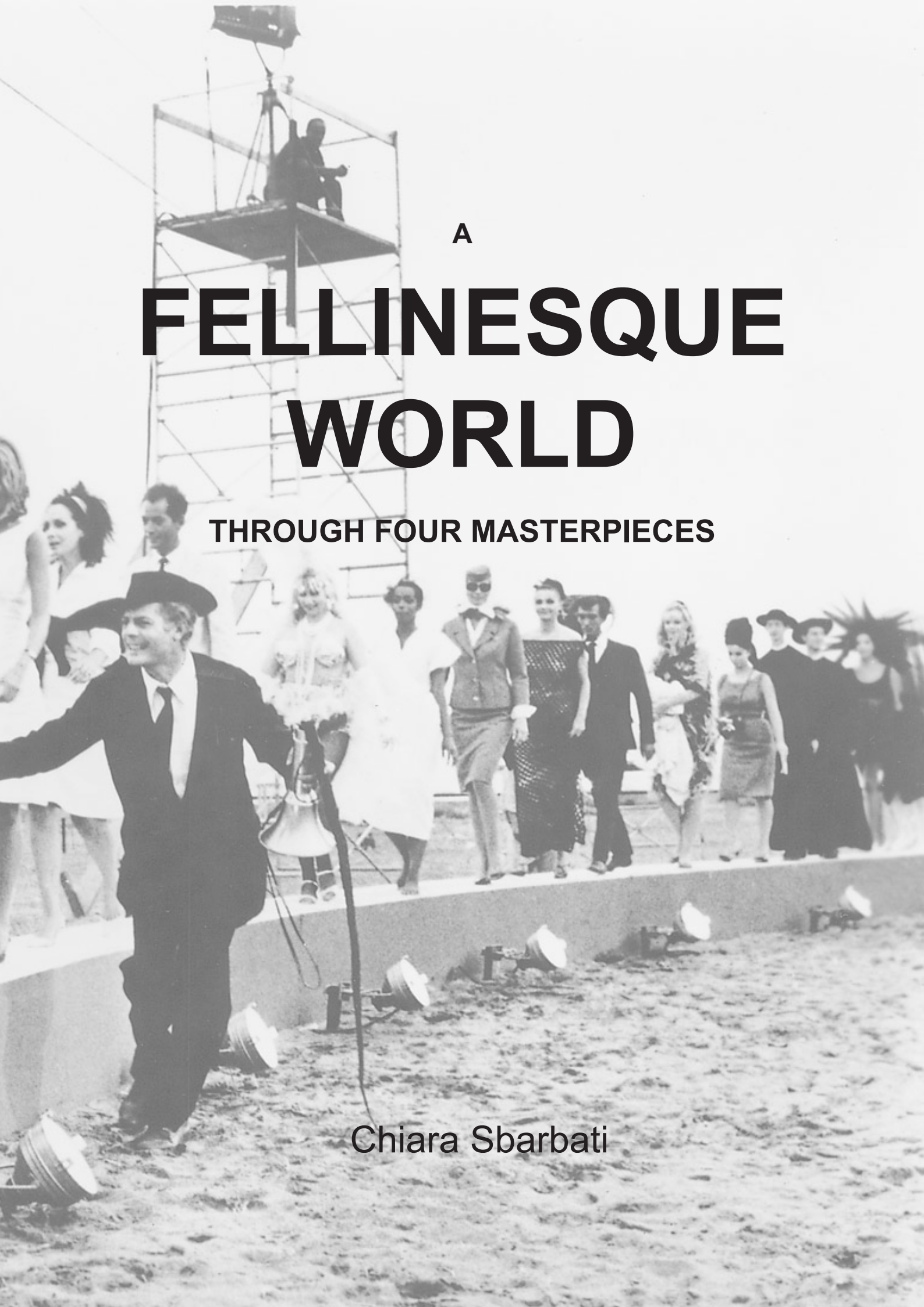

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FELLINESQUE WORLD

THROUGH FOUR MASTERPIECES

Chiara Sbarbati

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BIOGRAPHY

Federico Fellini was born in Rimini on 20 January 1920. It was there that he spent his childhood and lived through the dark years of fascism. He was crazy about "fumetti" (comic strips): in 1937 he drew a series of caricatures of famous actors for the Fulgor cinema in Rimini and, the following year, the newspaper "La Domenica del Corriere" published his first cartoons. In 1939 he moved to Rome with his mother and sister, and once there he lived from his drawing for the first few years. He joined the staff of Marc'Aurelio, a successful twice-weekly humorous political magazine published by Rizzoli. In 1944, after the liberation of Rome on 4 June, he opened with a colleague the Funny Face Shop, wich thrived by offering draw caricatures.
This type of drawing can be consiered the conceptual root of Fellini's characters, who are distinguished by their particularly expressive physique and rudimentary but outsized features. In fact Fellini saw images not in purely pictorial terms but as expressions of cartoonish aggression. This approach would eventually come to fruition by unleashing a visual dream-world.
In addition to the comic strip, Fellini was always enthralled by the circus, as vident in the opening scene of "The clowns", when a boy is awakened by a big top being put opposite his house. Drawn by its magic, the boy goes inside, sees a wonderous world come to life in the ring and marvels at its power. This scene is especially interesting because, by using circus as the starting point, it evokes chilhood as a domain under the spell of performance and comic strips, and the boy discovers a new world - the circus - endowed with a magical life force.
Fellini’s fascination with show business was therefore trigged by circus and later by the “avanspettacolo”, variety revues that were very popular at the time. His first forays into cinema were thanks to his friendships with Ruggero Maccari and Aldo Fabrizi, that encouraged him to transpose the gags from his cartoons to variety shows and then to the cinema. His passion for the variety theatre and popular entertaiment (that we can see in a lot of his movies) encouraged him to break free from traditional narrative structures and adopt, from "La dolce Vita" onwards, a model of storytelling based on a series of fragments, with no strong connecting.
In 1942 Fellini was hired to devise for the Alleanza Cinematografica Italiana (ACI), where he met the variety actress Giulietta Masina, whom he would marry a year later, and Roberto Rossellini, who ask him to persuade Aldo Fabrizi to play the part of Don Pietro in "Roma, città aperta" and to collaborate on the screenplay. But despite the impact of this movie on neo-realism, it was "Paisà", released in 1946, that really launched Fellini's career in the cinema. However, when Fellini started to work as director he broke up with neorealism: a human being is not merely a social creature, as he or she is also subject to existential problems, and our understanding of reality is devoid of any sense if we ignore the constitutive elements of culture, and more especially the elements involved in the construction of the personality.

While he was continuing to write scripts, Fellini's debut as a director (in collaboration with a more experienced director, Alberto Lattuada) came in 1950, with "**Luci del varietà**" (Variety Lights,1950). The critic considered the movie as a good work, but it was a commercial and economic disaster. Yet its bittersweet depiction of the world of show business and the sometimes tawdry reality behind the illusions on the stage of a traveling vaudeville troupe, mark this debut in the cinema as a work with Fellini's personal signature (even if the most of the directing work was made by Lattuada). In fact, a number of the recurrent visual images in Fellini's cinema are exploited in this film: the desert squares at night that Fellini frequently employs to provide an objective correlative for the often superficial illusions of his character; frenzied nocturnal celebrations followed by the inevitable letdown at down, processions of grotesque and unusual characters with amusing physical traits reminiscent of the Figures Fellini drew for his cartoons and sketches in Marc'Aurelio.

The first film directed solely by Fellini is "**Lo sceicco bianco**" (The White Sheik) based upon an original idea provided to Fellini's producer, Carlo Ponti, by Michelangelo Antonioni. Fellini begins a collaboration with the scriptwriters Tullio Pinelli and Ennio Flaiano and the composer Nino Rota, that would last for many years afterward. "Lo sceicco bianco" represents a hilarious parody of the world of the "fotoromanzo", the sentimental photonovels very popular in postwar Italy (one of them was entitled "Grand Hotel", like the hotel in Rimini that is shown in "Amarcord" as a place of dreams for the population of the small town). Before the advent of mass audiences for television, such pulp magazines filled the same role in popular culture that soap operas fill today. Alberto Sordi played the role of the sheik while Giulietta Masina played a cameo role as a prostitute named Cabiria, a figure that Fellini will use as the central character in the later masterpiece entitled "Le notti di Cabiria", where the main actress is Giulietta Masina once again.

With **"I Vitelloni"** (1953), set in a town based upon his hometown Rimini, Fellini awared a Silver Lion at the Venice Film Festival by a jury headed by the future Litterature Nobel Eugenio Montale. Like the first two films, also this one is about illusory dreams: five young men in a provincial town want change their lives but they don't do anything because they are lazy and without a clear idea about the direction that they want give to their lives. Fellini's particular penchant for the world of show business continues in this film, in fact the moments of crisis during which the flawed personalities of the "vitelloni" come to surface have some link to the entertainment world (a beauty contest, a carnival, a movie theater, a variety theater performance). At the end only one character, Moraldo, abandons the provicial town and goes to Rome. Many consider Moraldo a Fellini's alterego and the predecessor of Marcello, the journalist from the provinces protagonist in "La dolce vita".

These fist three films are about the dreams and the illusions of provincial italians who grow up longing to change their lives by moving to the capital or by becoming a famous personage in show business. Such kind of content isn't what viewers could expect from neorealist cinema, which deal more immediately and more polemically with pressing social problems, (unemployment, war, resistance, postwar economic recovery) but at the same it could be linked (but this is a wrong interpretation) to a politic critique of italian bourgeois culture, because of the view of a provincial life full of comic illusions and failed characters. But, Fellini was more interested in the subjective side of life and in the power of illusion and fantasy than in materialistic and ideological issues.

Immediately after "I Vitelloni", Fellini shot a single brief episode, **"Un'agenzia matrimoniale**" (A Wedding Agency, 1953), for "Amore in città (Love in the cuty), a project conceived by Cesare Zavattini (the most famous neorealist screepwriter), who wanted to create a new style of cinema comparable to daily newspaper, with the simple rapresentation of daily life. But Fellini's contribution involved a complete overturn of Zavattini's plan: he proposed a story about a reporter who goes to a wedding agency, posing as

a client, to look for a woman willing to marry a werewolf.

Then Fellini, in the next three films, turned towards a sharper break with his neorealist heritage than was first apparent in his earlier films.
Tha most important of this trilogy, "La strada" (1954), that had an unprecedent international success, concerns a secular form of a major Christian notion: the catholic belief that a conversion can radically change a person's life.

Fellini then shot **"Il bidone"** (the swindle,1955). He choose an actor (Broderick Crawford) that was associated by the audience with Holliwood gangster pictures, in order to gave to a traditional Holliwood genre a special wist: in fact the plot of the film represents a variation of the Christian story of the good thief, the character near Christ on the cross. The presentation of "Il bidone" at the 1955 Venice Film Festival was a disaster (after Fellini didn't present his films there until the opening of "Satyricon" in 1969).

Nevertheless, the subsequent "**Le notti di Cabiria"** (Nights of Cabiria, 1957) was internationally acclaimed and earned Fellini's second Oscar for Best Foreign Film. Cabiria is a prostitute but Fellini did'n want make a neorealistic study of prostitution in Italian society. There is a key sequence in the movie, a vaudeville act during which Cabiria's dreams and aspiration are revealed to the audience while she is in a trance.
This scene underlines that Fellini's cinema has focused upon the irrational, subjective states of his characters and that Cabiria's socio-economic status (the focus of any neorealist inquiry) isn't important for the director.

"La dolce vita", the most popular Fellini's film, marks the first of many collaborations between Fellini and the italian greatest actor, Marcello Mastroianni that became identified in the public's mind as Fellini's alter ego. About this movie, Fellini himself spoke of changing the representation of reality in the same way as the cubist artist Picasso has smashed the traditional painter's obsession with vanishing points and mimesis by deconstructing the reality of material objects into

their potential surfaces.

After that, Fellini made **"Le tentazioni del Dottor Antonio"** (The temptations of Doctor Antonio, 1962), a contribution to an episodic film entitled "Boccaccio '70". This brief work, are crucial for an understanding of the evolution of his style. These episodic films reflect the growing influence of dreams and psychoanalysis upon Fellini, most particularly the theories of Jung. Fellini's interest in dream imagery would continue for the rest of his career, Moreover, the director began to analyze his own dreams by sketching them in large notebooks.

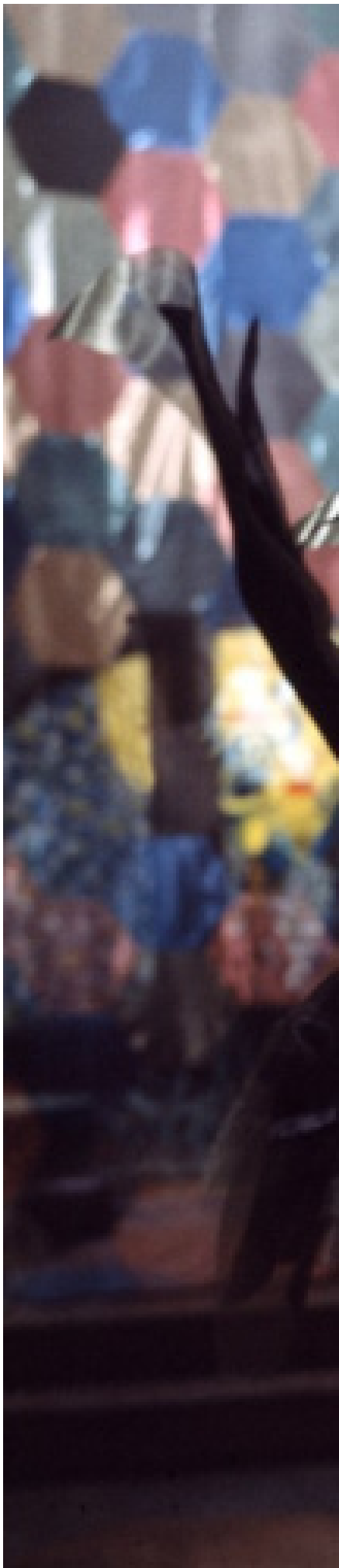
The impact of Jungian psychoanalysis upon Fellini is clear in **"Otto e mezzo"** and **"Giulietta degli spiriti"**. The two works are an exploration of the Jungian anima and animus. In "Otto e mezzo", the exploration takes place within the subjective fantasy world of a film director whose similarity to Fellini himself suggests a close biographical connection. I nstead, in "Giulietta degli spiriti", Giulietta Masina plays a houswife who explores her married life and comes to find that she has been living too long in the shadow of her husband. Although criticized by some feminists, this film represents Fellini's attempt to understand the female psyche. It is certainly one of the first postwar European films to espouse the cause of women's liberation.

After this movie, Fellini had an idea for another work that he wanted entitled "Il viaggio di G. Mastorna" (The voyage of G. Mastorna) but he had a creative crisis and he coudn't realize it.

To combat this mental block he agreed to make a film based upon a literary work, not his own creation, even if in his opinion cinema was primarily a visual, not a literary medium, with light and not words.
Thus, he shot **"Toby Dammit"** (1968) in the episodic film "Tre passi nel delirio" (Spirits of Dead) but changed the storyline so drastically that almost only one element of the literary source (the decapitation of the main character after placing a bet with the devil) remained from Edgar Allan Poe's original.

Fellini's next work was a brilliant but highly personal vision of the classic prose work by Petronius, "The Satyricon": **"Fellini Satyricon"** (1969). Between 1969 and 1972, Fellini made three films in which he appeared himself as the main protagonist and in which the dominant theme was metacinematic, devoted to the nature of the cinema itself: **"Block-notes di un regista"** (Fellini: a director's notebook, 1969), **"I clowns"** (The Clowns, 1970) and **"Roma"** (Fellini's Rome, 1972).

Then the director shot the last of his works to reach a wide commercial audience: **"Amarcord"** (1973), that earned Fellini's fourth Oscar for Best Foreign Film.
After the success of "Amarcord", the public lost interest in Fellini and the media reduced him to his own caricature while his films were greeted with incomprehension, controversy, even indifference.



By the way, in 1976 the director turned a personal interpretation of the archetypal Latin lover, **"Il Casanova"**, and produced a masterpiece that also was commercial failure, in spite of the Oscar set designer Danilo Donati won for his effort. The film's marvelous recreation of the world of eighteenth century Venice inside the studios of Cinecittà yielded the most expensive film Fellini had shot in his career.
After its commercial failure, Fellini seemed to turn to Italy's present to cast a critical eye upon his fellow countrymen without completely abandoning the nostalgia for Italy's past that has always played such a prominent role in his works.

"Prova d'Orchestra" (Orchestra Rehearsal, 1979), probably the only film he made that was al least partly inspired by political events (the murder of Aldo Moro by Red Brigade terrorists), presents Italy as an orchestra out of sync with not only the music it is playing but its conductor as well. It was honored by a special preview presentation for President Sandro Pertini in the Quirinale Palace in Rome, a recognition of the filmmaker's importance to italian culture that has never been achieved by any other italian film director.

In 1979 Nino Rota, whose music had become virtually synonimous with Fellini's cinematic signature, died.

In 1980, Fellini released **"La città delle donne"** (The city of Women), a work that he intended to be a comic portrait of a traditional male who finds the new women's liberation movement in Italy incomprehensible. But this movie aroused the ire of a number of feminists.

In this year, Fellini also published "Fare un film" (Making a film).

In 1983, Fellini made **"E la nave va"** (And the ship goes) and won a Golden Lion for his entire career at the Venice Film Festival in 1985.

In these years he also shot some advertising spot for the television.

In late 1985, in **"Ginger e Fred"** (Ginger and Fred) Fellini, ever sensitive to new developments in popular culture, turned his attention to the medium of television, comparing it unfavorably to the cinema because of its anonymous, impersonal artistic style.

In 1987 Fellini returned to the pinnacle of critical success with **"Intervista"** (Interview), a cinematic account of himself, his cinema, and his view of the process of artistic creation. Presented outside the competition at the Cannes Film Festival (where it received a tremendous standing ovation), the film was awarded first prize at the Moscow Film Festival.

In 1990 he made his final film, **"La voce della luna"** (The voice of the moon), which continued the social critique of contemporary Italy he had begun with "Ginger e Fred". work represents a very negative image of Italy, a country deaf to the messages from the irrational or the unconscious. The film pictures a pop culture dominated by television, rock music, and intrusive advertising. Fellini's aim is to ask his audience to consider paying more attention to their inner voices, those linked to the misterious figure of the moon, which has always intrigued poets as a symbol of love, creativity, and poetic inspiration.

In 1993 the director went to Holliwood to receive his fifth Oscar, this time to honor his entire career.

He died on 31 October 1993, followed shortly after by his wife Giulietta Masina.

FILMOGRAPHY

1950	Luci del varietà (co-directed Alberto Lattuada)
1952	Lo sceicco bianco
1953	I vitelloni
1953	L'amore in città - Agenzia matrimoniale
1954	La strada
1955	Il bidone
1957	Le notti di Cabiria
1960	La dolce vita
1962	Boccaccio '70 - Le tentazioni del dottor Antonio
1963	8
1965	Giulietta degli spiriti
1968	Tre passi nel delirio - Toby Dammit
1969	Fellini Satyricon
1969	Block-notes di un regista (for the television)
1970	I clowns
1972	Roma
1973	Amarcord
1976	Il Casanova di Federico Fellini
1979	Prova d'orchestra
1980	La città delle donne
1983	E la nave va
1985	Ginger e Fred
1987	1987 Intervista
1990	1990 La voce della luna

LA STRADA

Silver Lion in Venice in 1957;
Silver Ribbon for Production;
Silver Ribbon for Direction;
Academy Award for Best Foreign Language Film in 1957.

“ Italian cinema is enriched by another authentic masterpiece, “The road”. Rarely the screen has told so intensely and effectively a story newer and more courageous . The story about Gelsomina and Zampanò, a story that you will always remember with great emotion. The road is their world, with its extraordinary adventures, its fabulous or pathetic encounters, its unknown dramas.
Inhospitable and sunny countries, little towns lost in the mountains. Gelsomina and Zampano’s journey, two creatures so different and destined to walk the same road. In this admirable movie, the road tells the story of a pure and gentle soul, that fate puts together with an abusive man.
In these pages of poetry, with all the anguish of loneliness, you will feel the vibration of your most intimate feelings.”

(from the official trailer)

PLOT

Gelsomina lives in a little suburb on the sea with her mother and her four young sisters (the actress who plays Gelsomina is Giulietta Masina).
One day, Zampanò (Antony Queen), a loud and rough man roaming around the hamlets of central Italy with his barrow, towed by an american motorcycle, arrives at their house, which is also his home. He always performs the same act (which consists in breaking a chain only thanx to the muscular strength of pectorals) together with his assistant, "La Rosa", Gelsomina's sister. Anyway, the latter has died and Zampanò has come to give the news to the family and to buy, for ten thousand lit and some food, a new girl to bring along during his roadshow.
" I told you, Zampanò, Gelsomina is not like la Rosa, this poor woman is so lovely, if you tell her to do something she does, but she came up a little strange-the mother says referring to Gelsomina, and then she adds, with a sentence so close to be the mirror of the misery of family's life- but if she eats every day maybe she changes her mind!". And then, turning to her daughter almost in tears, " Go, learn a trade, one less mouth to feed… oh, why did your father leave us?".
Thus, Gelsomina leaves and the wandering's barrow becomes her new traveling home. Zampanò gives her some new clothes, teaches her to announce him at the beginning of the shows and to be his straight comical feed.
The two did not become friends, notwithstanding they share the same life and always travel together, but their relationship will always be the one between master and servant: he calls on her only to give orders, refusing any other communication mode, that instead she never stops searching. One day, Gelsomina, exhausted from the attitude of the man, decides to leave, but he finds her soon later and compels her to go up again on the barrow.
The wandering life of the two continues, until they are in Rome, where they start working for a circus. But this collaboration ends soon, because the brash Zampanò has a quarrel with "The fool" (Richard Basehart), strange funambulist-poet who enjoys bantering the big man, until the latter chases him with a knife, furious. The police intervenes and arrests both. The fool is released the following evening, while Zampanò stays in prison one more night. The other circus artists don't want to know anything more about them, but ask Gelsomina to remain. She falls into a great dejection: at bottom, It's not Zampano's fault if she's sad and changing travel mates wouldn't have any use. But the basic problem is she, unuseful and tired of living human being.
However, the Fool, with his philosophy of life, convinces her to stay with Zampanò. The funambulist says that everything has a purpose in the world, also the smallest pebble, therefore the droll girl wants be alongside the cantankerous big man who bought her to her mother, otherwise who else would be willing to do it? These considerations change the consciousness that Gelsomina has of herself, make her more secure, assign her a place in the world she didn't know she had. Therefore, she decides to go back to Zampanò, and, helped by the fool, lets her be found waiting for him outside the jail with the barrow. But very soon her confidence falters in face of the total absence of scruples and feelings of her partner. First of all, he tries to steal some silver coins in a convent of cloistered nuns where they have been housed, afterwards, punches the fool on the road. After the scuffle the boy dies and the fact upsets the emotional equilibrium of the girl's psyche, who, from that moment on, won't recover anymore. Nevertheless Zampanò has to earn a living and can't stand this anymore. When he becomes aware of the serious psychological problems of the girl, dumps her, leaving her a blanket, some money and the trumpet she loved playing. Years later, Zampanò is in a small town, being part of a circus company, and hears a woman sing the tune that Gelsomina always played with trumpet. He asks her informations and learns about the death of his travel mate. In the evening, the vagrant, completely drunk, fights with everybody in a bar, goes alone to the beach and bursts into tears.

OVER THE NEOREALISM

Apparently superficial, the movie seems to belong to the familiar area of Neorealism: amateur actors in the role of minor characters, real places of the little Italian provinces, a number of poors, starting from Gelsomina's family. Maybe a neorealist director would have insisted properly on the state of absolute poverty of a mother, prompted to sell even two of her daughters to a strong and rough vagrant. However, Fellini wants to talk about something else, not with the rhetoric of an ideology, but with lyricism and poetry, through a symbolic imaginative world, a story which seems to be almost a tale, with a conclusion that traces the christian theme of "conversion", and especially characters that detach theirselves from the social kind of Neorealism. Gelsomina, Zampanò and the Fool seem to be the revised version of the masks of Italian "Art Comedy", an art form which originate from the roman comedy and from a long history of representation, survived from Renaissance to nowadays (thanx to the academy awarded Dario Fo, for example). The fact that they are street performers and almost gypsies underlines their traditional connection with the italian comical style. Zampanò and the Fool are usually dressed and made up with circensian costumes that make them look like comical masks; there is a multitude of symbolic meanings that their only social status could not exhaust.

Among the most controversial scenes, because further from Neorealism, there is the story of the ghost horse that gallops with no destination nor master, in front of a lonely Gelsomina waiting for Zampanò, on a desert road. A scene of pure poetry that leaves the audience filled with melancholy and makes it nearly perceive the heavy vacuum of the loneliness of Gelsomina, in that dark night. When the movie comes out, it meets with the approval of few (Pier Paolo Pasolini defines it a masterpiece) and with the rejection of many: in the 50's, the political power is in the hands of the Right, while the culture is the hands of the Left. The opposition accuses Fellini of being unfaithful to the neorealistic mission. In particular, the Fool represents a kind of spiritual intrusion in the materialism of italian cinema for italian intellectuals, who are unable to accept a movie so like a fable. Instead, in France, country wherein the surrealist cultural background is undeniable, the movie is much appreciated, and Fellini is even compared to Bunuel.

THE CHARACTERS

Since the beginning Gelsomina is presented by her mother as "a little strange", and "not as the other girls". Fellini says about her she's both crazy and saint and describes her as a "ruffled, droll, clumsy and so tender clown".
Nevertheless, her scarce rational skills are balanced by a special communication she is able to establish with nature, with the children and even with inanimate objects: for example, she can feel it's going to rain down, feels at home on seaside and in harmony with nature, in a scene we see her walking until a solitary tree trunk and imitating with her arms the angulation of its only branch. When she comes face to face with Osvaldo, a child with clear psychic problems who is kept hidden by his family, Gelsomina comprehends, with no need to speak, the profound nature of his pain and loneliness. Osvaldo looks at her fearful, amazed, intrigued, and she gives him back a look brimful of empathic comprehension, which has nothing to do with grieve.
Therefore, Gelsomina has got a sort of purity of infantile spirit, joined with the lack of an ordinary mental ability. Fellini gives prominence to the religious tinges of her personality in many cases. After the first escape from Zampanò, for example, she is portrayed during a religious procession, in front of a poster, on which "Madonna Immacolata" is written. Her function in the movie is to become the tool by which her brutal master, Zampanò, learns to feel emotions,

so much to cry for the death of a loved person. The Fool was right: everything is in the world for a purpose, and Gelsomina's one was to be close to Zampanò and to "redeem" him.
There are implicit christian meanings, in particular catholic, in the role of Gelsomina in the movie, but It's important to remark that, also when Fellini uses evocative ideas or images of catholic tradition, he detaches these concepts from the actual Catholic Church.
Gelsomina could be the clown-like version of Virgin Mary in her benevolent influence on Zampanò, but she performs this task with no reference to the institution of Church. If she is a saint, she's a laic saint. Her laic nature is underlined when the two vagrants visit a convent and Gelsomina starts a discussion with a young nun about her vocation. The nun tells her she changes convent every two years so that he doesn't grow attached to voluptuary goods and doesn't risk to forget the most important thing, which is God, and then observes: "We're always on the go. You follow your husband and I do the same".
Like the most poetic images, this droll clown, coupled from many with Charlie Chaplin, is an ambiguous figure, able to support many layers of interpretation. We can say the same for Zampanò and the Fool.
The first is a crude, severe and irascible man, not every which way his greatest show consists in a strength test. However, beneath the tough and dour exterior of the grumpy Zampanò, there is a kernel of humanity that he seems he hasn't lost yet. It's certain that he built around him a wall of incommunicability, even though we're not allowed to know what prompted him to do it, because he never speaks of himself and of his past.
He shows himself tough and at all inclined to dialogue also towards Gelsomina. Since the beginning, when the girl proves to be slow on the uptake, he flogs her on the feet like a dog. Zampanò paid the girl's mother and this made him her master: he addresses her only to say what she has to do: also when he urges her to eat, act which is usually symptom of affection, he does it with harshness, almost growling. He refuses any other communication mode, eluding her questions with sarcastic answers. When Gelsomina asks him "Where do you come from?", he answers brusquely "From my town". "Where are you born?, she continues, but the answer she gets is "In my father's house". Also when the girl asks something about his sister, Rosa, Zampanò does nothing but hush her in a brusque tone.
Notwithstanding, there are times when the arrogant attitude of the vagrant blends with an ounce of sweetness. For example, after a night spent with a woman met in a tavern, he awakens and finds Gelsomina just beyond: she has been waiting for him on the road without sleeping and has just stopped planting some tomatoes. Shortly after, when they restart their journey on the barrow, Gelsomina asks Zampanò: "Why have you been with her? Did you do the same with Rosa?"; initially he answers, brusque: "Stop!- and then, almost growling- What do you want?". The girl, naïve and simple, asks him: "So you are a womanizer!" The vagrant warns her hard: "If you want to stay with me you have to learn to shut your mouth!" Then, cracking a smile: "Tomatoes… What do you have in your mind?", and saying that he passes her an apple.
Another time when Zampanò shows his humanity towards Gelsomina is when he decides to turn from her. Indeed, the girl had witnessed the unintentional

murder of the Fool by his master, and her psyche, already not wholly normal, had undergone a drastic worsening. After taking care of her for ten days he realizes that the girl is going crazy and he can't bring her along anymore if he wants to earn a living. Therefore, he decides to leave her alone, but before doing it he wraps her up better when she's sleeping, leaves her some money and the trumpet she loved playing.
The Fool, a sort of child philosopher, who's able to get to the bottom and to catch what happens under-surface , also beneath the toughest exterior, had understood something. "But why didn't he let you go away? I don't understand him! I wouldn't keep you with me neither a day!"-tells Gelsomina-"Who knows.. maybe he loves you… ". The girl is pleasantly surprised, but incredulous. She answers: "Zampanò? To me?". In this double answer, we catch the opinion she has of him, but also a sort of deep insecurity, which leads her not to see herself as a being worthy of love, maybe because, in the toughness of her life, she didn't know the true love. The Fool replies: "Why not? He's like the dogs. Have you ever seen the dogs watching us and it seems they want to speak, instead they only bark? Well, who stays with him?". However, the Fool doesn't stop here, he continues reciting the "Parable of the Stone". "I don't know what's the use of this pebble, but it should have one, because if it's unuseful everything is unuseful, also the stars, you too! Also you have a use, artichoke head!". Gelsomina watches the pebble and nods, smiling. Something changes inside her, so she takes courage in her tracks, and acquires a self-consciousness and a security she didn't think she could have. She's not an useless and passive being anymore, she's important now, has a place in the world, and Zampanò needs her. Therefore, the girls decides to keep on being on the surly vagrant side. When she informs him about the offer that the circus' owners made, to join them, he answers coldly: " You could go!", as if to say "I don't need you!" She doesn't get flustered, and is not offended: she watches the pebble and smiles.
Shortly after, on a beach, the girl tries again to pull down that wall of incommunicability which break them apart, confessing to Zampanò that she doesn't want to go back home anymore, because her real one seems to be, in her eyes, with the vagrant and his barrow. Gelsomina doesn't give up, she needs a more human touch with the man who shares her same life, her same "house", her same road, One night, she tries to hark back to the subject, as expecting to receive words of affection from the big man. As mentioning what the Fool told her, the girl asks: "Zampanò, but why don't you keep me with you? I'm not beautiful, I'm not good at cooking, I can't do anything!. "What the hell do you want?-he answers-allergic to this kind of speeches-go to sleep!". The conversation continues and takes a turn for a tragic irony, in the light of what will happen at last. "Zampanò-she asks-would you grieve for me if I died?. The most sincere answer would have been "Yes", but by this time we know that the tumbler carefully avoids all the speeches that would lead him to look inside himself, to discover that he has a soul, and that he's able to love. So he avoids responding, once again, and asks, gruff: "Why,

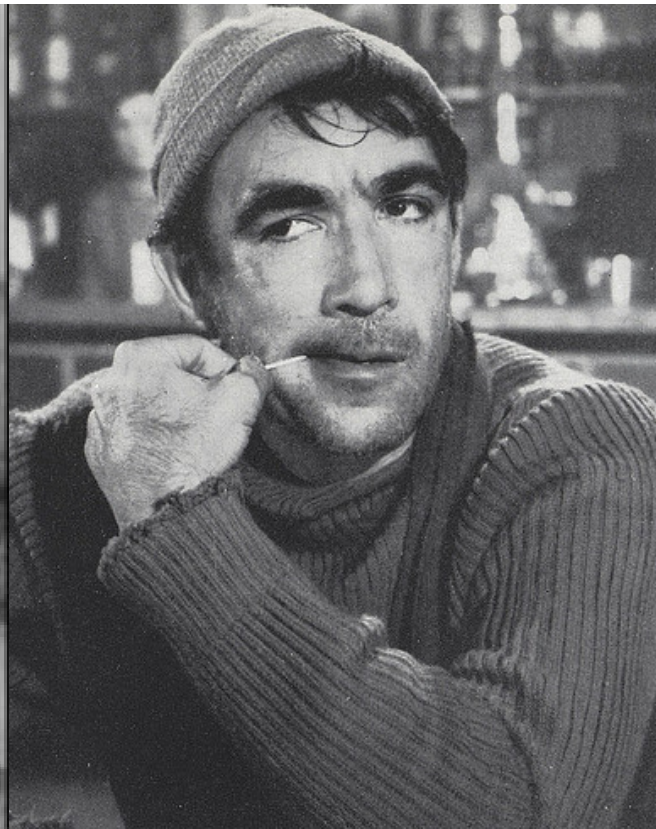
would you like to die?". Then he keeps silent when Gelsomina asks him: "Zampanò, do you care for me a little?", and finally, lost his patience, he hushes her, when she starts playing her favourite song with the trumpet.
This scene clashes with the final, in which the man hears by chance a woman singing the same song and, prompted by a sincere interest, asks her informations. So he finds out the death of Gelsomina and spends the night getting drunk and picking a fight with anybody, also with one of his friends: "I have no friends, I don't want any friend, I don't need anyone, I want to live alone… alone!", shouts furiously to his companion, then he goes to the beach and bursts into desperate tears. The song of Gelsomina has awoken something inside him, memories perhaps, and a melancholy that, as he's weaken by alcohol, he couldn't chase away. Therefore, Zampanò redeems himself in the final, breaks down the wall of loneliness and violence, built around him to protect himself, but this redemption is not painless: Gelsomina and the Fool paid the expenses.
Undoubtedly, the Fool is the most ambiguous character in the story, a child philosopher, with some infantile and sometimes irritating attitudes. He says what he thinks about things and persons, without filters, but in a funny way, with no wickedness, although it's inevitable that his words work the people who aren't able to laugh at himself, like Zampanò, up into a rage. He seems to lose the sincerity he has when he turns to others when he talks about himself. He appears for the first time after the escape of Gelsomina. Indeed, the girl finds herself being present, in a crowded square, at the exhibition of this bizarre person, full of poetry. He is a tightrope walker who wears socks with black and white stripes and some angel wings. He lives suspended in the air and his art consists really in walking on thin ice, balanced, fragile. He knows better than anybody else that life is ephemeral, and maybe for this reason he's able to capture the heart of things, what exists over the appearances. The Fool feels that he will die soon: "It's an idea I've always had in my mind-I will break my neck, one day or another, and nobody will search me anymore!"- It just happens like that shortly after: Zampanò will break his neck. Gelsomina asks him: "And your mother?". The Fool changes the subject without answering, not so different, even if gentle, from the rough big man Zampanò. At the end of the road, there are vagabonds, vagrants and rootless persons, and the common denominator seems to be the reticence to talk about himself and to hide the own feelings. When the Fool hears that he has been driven out the circus, answers: "Uh, just imagine the displeasure! Who wants to stay there, I make big money where I go to , they really need me, I don't need anybody". Today I'm here, tomorrow who knows. To stay in a place for a short time is better for me because I'm fed up with the people soon, and I go on my own. That's just me, what do you wanna do? I'm homeless". Maybe these words could have been pronounced by Zampanò.
In conclusion, Fellini used symbolic and metaphoric characters taken from the world of circus , often weird-looking or dressed up, and their personality is closely related to the kind of job they make when they perform on the road: funny clown, bonds breaker or tightrope walker. This choice might indicate that usually people wear a mask and hide their emotions under it.

MUSIC

Thanks to "The road", the music of Nina Rota becomes world-famous.
Originally, the music theme of the movie had to be taken from Italian composer Franco Corelli, as we can see from the opening screenplay, the music identified then as the song of Gelsomina had to be introduced from an outfield radio, that the girl would have listen to waiting after a gutter for the big man to finish reparing the motorcycle. But then Fellini and Rota decided to use a music composed by Rota himself (inspiring to Corelli) and to introduce the song through the Fool, who will be the first to play it with his violin. Indeed, given that the tightrope walker convinces Gelsomina that he has a purpose, Fellini thought well that he had to introduce the song of Gelsomina, a kind of own central thread, a music theme that she plays until her death. Thanks to this song, performed by a woman, Zampanò learns about the death of the girl. The song, which was of the Fool at first, and of Gelsomina then, undergoes another changeover: the soundtrack is the background music of the image of a Zampanò curled up crying on the beach, demonstration that the emotions can touch even the toughest hearts.

THE ROAD

The road is somehow the essence itself and the privileged place of the cinematographic universe of Fellini: the folk artists and the circus perform on the road , the whores work on the road selling the illusion of a love story or maybe looking for it: the road as the meeting place of social life (Via Veneto in the movie "La dolce vita"), seat of religious processions, or way of escape. Gelsomina, Zampanò, the Fool and all the street artists travel and work on the road: they have grown and changed theirselves where the others restrict theirselves only to passing on. It's a way can take you everywhere, which doesn't represent a precise place but, more than anything else, a route, metaphor of a psychological and spiritual progression (or regression), metaphor of the journey discovering yourself. On this road, which is essentially the entire world, there's room for everyone: a neutral territory of passage, where Fellini can totally free his world populated by artists, tumblers, vagrants, circuses, believers walking in procession and nuns.
However, not only "the road" appears in the movie: also the square is an important place, full of symbolic resonance. Usually crowded, instead Fellini chooses to display it empty, in the night, preferably after a happy party, when his characters are compelled to face the failure of their aspirations and the loneliness. The symbolism of the road is noticeable at the time of the procession. After escaping from Zampanò for the first time, tired of his lack of feelings and emotions, Gelsomina sets off on a solitary country road and, bushed, takes a seat.
While the girl is poking at the insects, three musicians in Indian file blow in playing a jingle. This appearance is almost magic and, together with the music theme, seems to indicate poetically that the road of Gelsomina has a possible destination. Indeed, she gets up and follows them toddling happy. In the following framing, the little train of the three musicians has changed into a much bigger religious procession, where at one point Gelsomina happens to be against a wall, with a poster reciting "Madonna Immacolata" posted up on it. The image of the church into which the procession merges vanishes to make room for a crowded square. It's the first meeting between Gelsomina and the Fool, her "angel", whose function in the Scriptures is to send a message of transcendental significance to Madonna. This message is in the Parable of the stone: everything has a purpose in the world, you too.



LA DOLCE VITA

Academy Award for Best Costumes in Black and White Films-Piero Gherardi 1961.
Golden Palm for Best Movie-Cannes Film Festival 1960.
Silver Ribbon for Best Actor to Marcello Mastroianni-1961.
Silver Ribbon for Best Subject-1961.
Silver Ribbon for Best Screenplay to Piero Gherardi-1961.
Donatello's David for Best Director to Federico Fellini-1960.

"Rarely, if ever, has a picture reflected decadence, immorality and sophistication with such depth, bringing into sharp focus the nobleman, the prostitute, the homosexual, the intellectual, the nymphomaniac, all woven into a series of satiric panoramas of life today. In this picture, the locale is Rome, but the events probably could take place in any large city, and very likely do."

(Box-office Magazine).

PLOT

The protagonist of the movie is Marcello Rubini (Marcello Mastroianni), a yellow journalist who is ambitious to make a name for himself as a writer. Because of his job, he is every night nearby Via Veneto looking for some scoop together with Paparazzo photographer: he has a lot of acquaintances among wealthy, famous and extravagant people that, in expensive nightclubs and private parties, treat themselves every night to vain and illusory fragments of happiness. Marcello himself is immersed in roman "dolce vita", that, with its ephemeral pleasures and the opportunity to meet some beautiful and uninhibited women, separates him more and more from his vocation of writing and from his girlfriend Emma, who languishes for him going as far as attempting suicide. However, the journalist, in the movie, in spite of the superficiality of his life, shows time after time a deep queasiness, given from having knowledge of the vanity of his life: he feels the need to find himself but, instead of doing something concrete to change, suppresses his emotional upheaval with ephemeral happiness, useless amusements and relationships with many women, in the neverending search of his true self. Among the women he handles, the most important ones, except his girlfriend Emma, are essentially three: Silvia, a silly actress who attracts him with her beauty and joy of living, Maddalena, with whom he is romantically involved, and finally a young waitress: a pure and beautiful young girl who maybe represents the last chance of "salvation" for Marcello. They meet again at the end of the movie, but it's too late, his last hopes and aspirations in a "true" life have gone away together with the suicide of the intellectual friend Steiner, incarnations of the ideals of serious literature and loving family, who unexpectedly takes his own life after killing his sons.

MARCELLO AND THE OTHER CHARACTERS.

Marcello is a man, far from the myths so dear to u.s. majors and audience, and as such he commits mistakes and makes choices that lead other persons to suffer, hovering between the search of the sublime and the baseness of the most human instincts.
Nevertheless, among the flippant and shallow characters populating the world of roman "dolce vita", he is the only one who aims at something bigger, even if, little by little, he comes to accept through and through, although gloomily, the road to ephemeral and apparent happiness, maybe convinced it's the only one possible. He's the clue between the various episodes of the movie. His personality seems to be extremely multi-faceted, spurred on by conflicted forces, and can be fully grasped only thinking through his relationship with each of the other characters.

Maddalena is the first of Marcello's women to be introduced to us and the one he's more involved with: she's a restless haunter of roman "dolce vita" too, upset about her life, who manages to make an end to her deep torment through ephemeral happiness, shallow relationships and transgressions. We meet her in the second scene of the movie that opens with a disguised dancer entertaining the bored rich in a luxurious night-club. Marcello is in the club for work: indeed, he's asking the waiters about the food ordered by the leading figures, while Paparazzo photographer tries to take some photos, before being chased away. The journalist meets Maddalena who, not at random, like him, wears dark evening glasses, certainly not necessary in a night-club: in the same manner as the dancer, they wear a mask. They go out together and, after picking up a prostitute on the convertible Cadillac, come to have sex with her in her house. As they are rich, the two wouldn't have had any problem to find a hotel room, certainly more comfortable than the flooded and shabby flat of the prostitute, but, bored from their life, go searching some strong emotions they can feel only with transgression. In the environment of "la dolce vita" the rich don't take their mind off with golf or with exotic trips, but rather with orgies, spiritistic rituals, ghost huntings, homosexuals dressed up as women and strip-teases.
In some way, Maddalena is very similar to Marcello, and they are attracted each other for this reason. Marcello feels, or maybe hopes, that the woman could understand him, much more than any other woman, indeed he calls her when his girlfriend attempts suicide or when he needs a secluded place where he can bring the actress

Silvia to. However, the first time Maddalena doesn't answer because she's sleeping and the second time she's at home with her father: the characters of "La dolce vita" are mainly selfish individuals that do nothing to alleviate the pain of others and are driven in all their actions only by the search of momentary pleasure, unable to create deep relationships. Nevertheless, Marcello still nourishes the illusion of achieving the piece of mind through the true values. When the two meet up again by chance at a party, Maddalena leaves him sitting on a chair and goes to another room: the two places are acousticly connected by the water pipes and the woman only needs to whisper in a little stone washbasin to clang her strong and clear words in the room where Marcello sits. She's a little drunk and declares her love: "I love you, Marcello, I would be your wife, I would be faithful to you, I would have fun like a bitch". Also Maddalena, like Marcello, is torn between the yen for a life based on true values and the antithetic need of ephemeral pleasures.
He answers her: "I don't know why, but tonight I think I love you, I think I need you. I don't know if you speak seriously or if you're kidding me, but it doesn't matter. I care for you, Maddalena, I would always be with you". The point is that he said "tonight", "I don't know why", and "I think", whereas we know well he couldn't never give up his life of pleasure for a love story, just as he can't leave the journalism for the literature, even if originally it was his real passion.
Maddalena, who is, unlike Marcello, already disenchanted answers hollow: "You will hate me after a month". When he calls her to account for this, she

answers: “Because you can’t have all put together, one thing and another, and I can’t choose anymore, it’s too late, after all I never wanted to choose. I’m nothing else but a slut, you know: there’s no remedy; I will always be a whore and I don’t want to be anything else”.
We’ve already seen that Maddalena needs to transgress to get pleasure: in this case, she starts kissing another man near to the washbasin acousticly connected with the room where Marcello is. The latter, in the meantime, declares candidly his love: “No, it’s not true, you’re an extraordinary girl, I know. Your courage, your sincerity… I really need you! Just think that your desperation gives me hope! You would be a wonderful partner, because I can tell you everything, you are everything”.
Not getting a response, he comes out of the room to seek her and meets the other guests of the party going ghost hunting to spend the time. He asks to one of the householders: “Who accompanied Maddalena here?”, and he only gets this response, that epitomizes this enigmatic figure: “Who is Maddalena?”.

Emma is Marcello’s official girlfriend: although she’s betrayed and left aside, she passes the time at home and lies in harrowing waits. When the man comes back home in the morning, after spending the night with Maddalena in the prostitute’s house, finds the girl on the floor, in a state of poisoning and saves her life bringing her to the hospital. Usually Marcello doesn’t bring her along at the parties, but decides to associate with her when he gets an invitation from Steiner, who represents the last link to the world of high principles, faithful to the only woman that he knew at a previous time. Emma is crazy about Steiner’s married life and his two sons, showing the desire to lead a similar life. She sits near Marcello and tells him, smiling: “We two go together, don’t we? We’re made for each other!”. The only reaction she gets is the clear turmoil of Marcello, who gets up to follow Steiner on the terrace without saying any word. He is fed up with her, with her jealousy and suffocating love, whereas she is unable to stop thinking about him, though she feels the gradual change and detachment of the man. After the umpteenth night spent waiting for him in vain at home, she explodes and, during a violent quarrel, tells him: “You don’t know what loving someone means. You are a selfish person, here’s what you are. You have a empty heart, you are only interested in wo-

men and mistake this for love". And again: "You are a miserable worm! You will end up all alone, you'll see! Who stays with you if I drop you off? And what will you do with your life?". In front of these words, it's impossible not to think about Gelsomina and Zampanò in "The road", or about Checco and Melina in "Le luci del varietà". " You always say I am crazy, that I live my life like in a dream, but you are far afield, don't you understand that you still have found the most important thing of your life? A woman who loves you seriously and who would give her life for you as though you were the only one in the world". The presence of women able to love without reserves is typical of Fellini's cinema, whereas the men seem to be unable to devote themselves to an abiding relationship. Emma picks out the problem Marcello has when she tells him: "You waste everything, you're always restless and displeased". Nevertheless, Marcello doesn't get a glimpse of the way of salvation in the ideals of the girl, he has no more to live an "earthworm life", with a woman who doesn't stimulate him, so he turns against her full of hatred: "I don't believe in this aggressive, viscid and mother love. I don't want it, I don't need it! It isn't true love!"; he heaps a lot of insults at Emma and compels her to get out of the car. But one more time, as a proof of his inability to choose one lifestyle rather than another, he gets back to her the morning after. They will be woken up a few hours later by a phone that rings to announce the death of Steiner.

Sylvia is a gorgeous and curvaceous Swedish actress to whom Fellini dedicates a lot of scenes. Of course, also Marcello, like everyone, goes nuts over her beauty. However, the vicissitudes with the actress don't reveal anything more about Marcello, nor she changes him no way, but, however that may be, he is an important character as of the moment he comes to Italy and gets out of the helicopter, with his dark glasses to cover the face, and embodies perfectly the superficiality and the joy of living of "La dolce vita". The star, unlike Maddalena, who would want to preserve his anonymity, love Paparazzi and lend themselves with pleasure to photos and interviews. Fellini builds around this character a fantastic parody of a typical press conference with a movie star, rich of giddy questions (" do you play Yoga?") and further on silly answers. Sylvia herself is a parody of the American stars (even if she's Swedish) and of the myth that newspapers and televisions build around them. During the press conference, for example, the journalists ask her if she sleeps in pyjamas or in nightshirt and she answers, like Marylin Monroe: "in only two drops of French perfume". Then Fellini enjoys teasing the detractors of his previous movies, putting into a journalist's mouth this question: "Do you think the journalism is dead or alive?". Of course Sylvia, in her complete ignorance, wouldn't know what to answer but her interpreter knows well what the Italian journalists want to hear them say about and hence suggests: "Say alive!". In fine, when the star is asked about the reason for being in the movies, she shows all her superficiality and flippancy with this answer: "Because somebody realized I am a big talent!". Sylvia is essentially a beautiful but stupid girl, and her everyday life is characterized by the presence of journalists and paparazzi flashes that deal with things and people of no importance, making them acclaimed by a scarcely critical audience.
Silvia is also the protagonist of the unforgettable Trevi fountain scene, censored by Church, on the top of St. Peter's Cathedral, where the girls has a wry hat from a priest: the hat, at some point, flies away, snatched out of her by the wind. In the original version, the scene ends with a zoom on the hat that covers the city of Rome in the background, to remark the power of Church on the city, on italian politics and popular culture.

Steiner is an intellectual, keen on every art form, on music, painting and literature. He has a beautiful house, a beautiful wife and two adored children. Fellini implies many times that the two know one another long since, even if they met rarely. Steiner seems to belong to a far past, to which Marcello wants to remain attached, in the hope of going back and soothing his inner torments.
At friend's house there's a breath of culture and art: you can find intellectuals and Italian and international artists, and not rich time wasters searching for strong emotions to fight against the emptiness of their life.
In this environment, Marcello is not seen as the yellow journalist he has become, but rather as the man of letters he was: probably,

the last previous meeting with the other friends of Steiner and Steiner himself dates back to a long time before, when his interests were so different. Struck with the mellow and familiar atmosphere of the house, Marcello asks the intellectual to invite him more often. In fact, he feels the need of a change of scene and nothing seems to be better than that hideaway. "Your children, your wife, your books, your extraordinary friends… As years go by, I'm getting nowhere fast! At a previous time, I had some ambitions, but maybe I'm losing everything, forgetting everything!. Nevertheless, Steiner doesn't seem to be as enthusiastic as Marcello about his existence: "Don't think that the salvation is shutting yourself Don't do like me, Marcello: I'm too serious to be an amateurish, but not serious enough to be the protagonist. Trust me, a miserable life is better than an existence protected by an organized society in which all is perfect. I'm afraid of the peace more than anything else. It seems to me that it is all show and hides the hell. Just think what my children will see tomorrow… the world will be wonderful, it is said, but from which point of view if you only need a phone ring to announce the end of the earth?". The intellectual is an anomalous character in range of "La dolce vita", a character who tries to cherish deep values, who loves his wife and his children, who thinks that anyone can reach the peace through the harmony and the order of the piece of art, living "uninvolved", over the passions and the feelings that instead the bored rich and the big names in the movie go searching every way.

There are two other important characters for Marcello: his father and Paola, a waitress that he compares with an angel of Umbrian paintings. Marcello doesn't know his father very well, because the latter was never at home when he was a child. The only memories he left are his long absences and the tears of the mother.
The relationship between his parents looks a little like the one between him and Emma, indeed, like Marcello, also the parent is a womanizer and makes no mystery of that, even in front of his son, who, however, has not an attitude of criticism or grudge towards him, but on the contrary helps him to chat a young dancer up.
For his part, the father is so worried about the son because every time he calls home a girl always answers, and warns him: it's good to have fun but marriage is a large thing. Marcello scurries to deny everything and reassures him about the identity of the mysterious girl, who, according to him, is only the cleaning woman.

Paola, "the cherub of Umbrian paintings" is another anomalous figure within the movie. She is a very young girl, almost a child, simple, innocent, naive, who doesn't need to hide herself behind sunglasses or makeup. She's not part of the world of "la dolce vita", nor aims at living a life like that.
She seems to be at peace with herself and her problems are practical (she misses her city , not deep melancholies or torments of her soul, not connectable to a real problem and hence solvable.
She represents that purity and simpleness behind which the salvation for Marcello hides but, when he meets her again at the end, he can't even see what she is saying, because of the distance and the wind. Steiner has already died, and with him the last crumbs of illusion and literary ambition have died too. By now, Marcello can no longer hear Paola's voice.
He goes hand in hand with the umpteenth woman who means nothing for him, and the movie ends with a closeup of the smiling and enigmatic face of the girl, who looks at Marcello, but also at the viewer, just as the monstrous fish discovered by the fishermen shortly before.

Paparazzi and journalists are a constant presence in the film, always ready to pick up gossip and scandals, even when the police announces to Steiner's wife the death of her husband and children, paparazzi don't give up their scoop. They seem to be only interested in flippant things and, in order to increase the public interest , they exaggerate or change the reality. The word "paparazzi" grows out just from this movie.

A REVOLUTION

"La dolce vita" certainly represented a revolution in the cinema, especially in Italy, as well as the full attainment of artistic maturity of Fellini, who gives up being a director to become, to all intents and purposes, an "author". If in the early years of his career, Fellini had being looking for such a detachment from neorealism because of a lack of interest in social issues, and with "La dolce vita" he completely overcame it.
In the 60's Italy was deeply changing and quickly turning from a poor country into an industrialized one; we are in the years of economic miracle, characterized by the immigration to the north and the exportation of products such as Vespa, Fiat cars or Olivetti typographic machines.
It was about an Italy losing the moral strength that grew out of its failure and its need to get up and rebuild, and that was brea-

king away from traditional values and religion, to clear some space for the hopes and the dreams of a "dolce vita", fed by yellow journalists and paparazzi of the rising society of show business.
They were also the years when Rome was considered the Hollywood on the Tiber, and the American movie studios went to shoot their movies in the Italian capital (such as "Ben Hur" by William Wyler or "Cleopatra" by Mankiewicz) in order to take advantage of good weather and economic convenience.
From these considerations it is easy to conclude that the times were ready for the final overtaking of neorealism.
Fellini, who until then had always been interested in marginal characters, poor or in any case provincial, this time focuses the entire movie on the world of rich Roman nobles, of cinema stars and yellow journalists; in the bargain, most of the characters appear completely regardless of religion, and characterized by a too explicit way of living sexuality for contemporary standards.
The opening scene (with the statue of Christ with open arms flying over the city hung on an airplane) and the last one (with the fish, symbol of Christianity, died and wide-eyed to Marcello) underline the separation from traditional religious values and also from a cultural center (at first Fellini even wanted to title the movie"2000 years after Jesus Christ" or "Babylon 2000").
In the film there is also a scene where a huge crowd of curious, sick persons and journalists coming from all over Italy meet together in the place where two children say (falsely) that they saw the Madonna; this scene ends with the pretended death of a sick coming to ask for a miracle. We have to bear in our mind that at that time there was in the Italian penal code a crime called "contempt or derision of the Catholic religion."
In addition, in the end, unlike Zampanò, Marcello doesn't redeem.
"La dolce vita" " is also a revolutionary movie from stylistic point of view.
Fellini frees the movie from traditional dramatic development (beginning - plot - conclusion) to get closer and closer to a poetic way of making movies, rather than prosaic, in which the image is more important then actions or dialogues.
Fellini compares his operation to the abstract decomposition of realism that Picasso made in Cubism.
The movie, more than an out and out story, is a collection of episodes, held together by the constant presence of Marcello, and reminds us of the development of the variety shows or circus, so dear to Fellini, even for the large number of characters, each of them with an unusual or interesting face.
Since its first release, "La dolce vita" was a costume phenomenon, preceded and followed by a media attention without equal: previews, rumors, questions, censorious attempts and controversy.
During the preview, which took place in Milan, some spectators got up screaming "Stop, "That's disgusting", "Shame on you!" , and Marcello Mastroianni was reproached with words like "coward", "tramp" or "communist".
Someone even spat in Fellini's face, who desisted from reacting thanks to his friends that dragged him away.
The prefect immediately threatened to confiscate the movie for reasons of public order.
The right and the Catholics, who had always appreciated Fellini, felt outraged and accounted the work as pornographic and an insult to the best Italian traditions.

Many opponents asked to submit the movies to the board of censors, others even that Fellini was arrested for insulting the Catholic religion, while the Marxist supported him and accounted his movie as a brave denunciation of the corruption and the decadence of the upper middle class.
This debate, unlike the discussions unleashed about the previous movies of Fellini, interested not only the audience of critics and movie fans, but had a huge impact on Italian culture and was the main topic for the press of that time.
Maybe because of the uproar it caused, or the celebrity tha Via Veneto had among tourists, or or maybe because of the uninhibited way of treating sexual themes, in spite of everything, "La dolce vita" was extremely successfull and was the highest grossing movie of the year in Italy.
However, Fellini didn't want to denunce or criticize the society, as a Marxist would have done.
In general, we must remember that Fellini's works are basically comic and in consequence he never made moral stands or critiziced one of his own characters: where the others saw the corruption and decadence, Fellini saw a sort of animal energy that fascinated him, and redeemed the protagonists of "La dolce vita".
With regards to it, Fellini said explicitly that he never had a moral or deprecative purpose and that the title of the movie wasn't sarcastic, but just wanted to say that despite everything life has undeniably its deep sweetness.
Moreover, the author never worried about the contemporary decline of the traditional values, but rather saw this decline as essential to the revival and was so happy to live in a time when everything was upsetting: "It 'a marvellous moment, because a whole series of ideologies, concepts and conventions is going to destroy. I don' t see this as a sign of the death of civilization, but instead as a symbol of life".

OTTO E MEZZO

Oscar for Best Foregneir Film 1964.
Oscar for Best Costumes 1964
Silver Ribbon for Best Director to Federico Fellini 1964
Silver Ribbon Best Production to Piero Gherardi 1964
Silver Ribbon Best Actress Sandra Milo 1964
Silver Ribbon for Besr Subject to Ennio Flaiano and Federico Fellini 1964
Silver Ribbon for Best Screenplay to Federico Fellini,Brunello Rondi, Tullio Pinelli and Ennio Flaiano 1964
Silver Ribbon for Best Photography to Gianni di Venanzio 1964
Silver Ribbon for Best Sountrack to Nino Rota 1964
National Board of Review Award for Best Foreneir Film 1963
New York Film Critics Circle Award for Best Foreneir Film 1963

"It was self-centered of me, I suppose, not only that my own ideas seemed more attractive to me, as our own ideas seem attractive to all of us, but I believed I could carry them out with greater feeling, I could stay with them and give them a unity because they were born of me, and I could achieve the greatest understanding and intimacy with my characters."

(Federico Fellini)

PLOT

The movie begins with a man struggling with a attack of claustrophobia, locked in a car from which he cannot escape, surrounded of many other cars and busses full of strange people. Finally he managed to escape by flying with his arms opened (as the Christ in the opening sequence of "La Dolce Vita") but he is captured by
two men that pulled him down with a rope. Suddenly the man wakes up from his nightmare: he is Guido Anselmi, a creative director in crisis, struggling with a movie that is still very confused. The producer, the actors and his co-workers hound him of questions, but the only thing Guido is able to do in front of his responsibilities
is running away, as he had done in the dream, avoid them, do not answer. The director feels sick, oppressed, crushed by reality, in which his freedom desire must come to terms with his own guilts and with the expectations of the others, whit which he can't be honest (in a scene we see him wearing a Pinocchio nose fiddling with it absentmindedly). Because of his inability, or unwillingness, to make decisions, his existence has in fact reduced to a continuous lieing and getting away and the only way he finds to escape from the reality is refuging in daydreams (issue already addressed by Fellini in the "Lo Sceicco Bianco"), among these the most common fantasy and consolation is Claudia, the imaginary "girl at the spring" capable of bringing order and free from all pains. One of the main problems of his life, besides his work, is his relationship with women. Indeed, he constantly betrays his wife Luisa with his mistress Carla, silly and sexy. Luisa is aware of the situation and finally, disgusted by the constant lies of the husband and his false oaths of the evidence, she decides to leave him. Their mutual friend Rossella, an expert on spiritualism, had warned him: "The spirits say that you are free, but you must choose and you don't have much time left.". But Guido was unable to choose between married life and the life of an emotionally free man, the same way as he wasn't able to make decisions about the film, while watching, in ultimately theory, the auditions. Finally arrives Claudia, the actress interpreting the "girl of the source", the only one who's able to cure the movie's protagonist. Her purity and her salvific role reminescent of the maid "Dolce vita" ("Sweet Life") and the first question that Guido asks her ("Why are you smiling like this? It's impossible to decode if you are juding, absolving, or if you are kidding") is the question that may arise at the last scene of the above-mentioned movie. "Would you be able to plant everything and start a new life? - asks then the director to Claudia - To chose one thing, one only thing, and to be faithful to that?". She switched the question directly to him: "And you, would you be able?". "No, this charated doesn't, he is not able. He wants to take it all, grab everything, he can't give up anything (just think at the dream of the Harem). He changes his way every day because he is afraid of losing the right one. He his dying. Like bleeding to death." replyes Guido, describing a very autobiographical character. Even the girl at the spring can't save him now, "Because he does'nt believe in it anymore", and "because it isn't the truth that a woman can change a man", "Because he is not able to love" replies she innocently. Guido, faced up with a painful reality, confesses to
Claudia the absense of this part in the movie, and the absence of the movie itself.
The next day the director was forcet to go to a cocktail party organized for talking about the movie and to the
television, in the place of the gigantic ship, for the construction of which the producer has spent 80 million dollars. During the press conference, to escape from the journalists' questions, he hides under a table, sparking outrage of the presents. The imaginary voice of the critic Daumier, who tortured him during all the design phase with its ruthless analysis, comments: "What an incurable romantic," while the equally immaginary mothers says: "Guido, Guido! Where are you running, you slacker!". Once again the director is looking for a possible escape route with the fantasy dream of shooting himself a shot in the head. It was time to admit that the movie will never be made. Daumnier, finally, gives him right: "He was right when he "wiped out" one of the many "aborts that everyday, obscenely, try to come into the world". But while the critic continues to blather on and Guido's co-workers begin to dismantle the set, the director has an epiphany: "What is this burst of happiness that ma-

kes me shake and restores in me strenght, life? I bef you pardon, sweet creatures, I didn't realized, I didn't know... How much it is right to accept you, love you... And how easy it is!"
(...) This confusion is me how I am, not as I would like to be and it doesn't scare me anymore. Saying the truth, what I don't know, what I'm looking for, what I still didn't find. (...) Life is a party, let's live it together!". The inspiration retuns, while the magician Maurice takes care to turn on the lights and all the ghosts of his life begin to slip under his willness and the people come together in a big circle where also Guido a Luisca take a place, on a circus music played by a group of clowns in the middle of the circle, along with a Guido back into a child again.

THE BIRTH OF THE MOVIE

After filming "Le tentazioni di dottor Antonio" (the temptation of Dr. Antonio"), an episode of the ensemble
Boccaccio '70's movie, Fellini began to thing of a new movie, or rather to accumulate a series of vague ideas that he can't define precisly. He spends his time traveling around Italy in search of the right faces and locations, but the writing of the scripts didn't procees, there wasn't a specific project, nor a title. Forced to decide quickly the title, he thought for the provisional half past eight, because this movie comes after seven other movies (actually after six features and two short movies that together worth one) plus a 'half', "Le luci del varietà" (the lights of the variety) co-directed along with Alberto Lattuada. During the period of the preparations, Fellini doesn't confess to his collaborators to be in the midst of a deep crisis, and when everything is ready,
the director, without any clear idea, decides to write a letter to the producer Angelo Rizzoli to confess that he
can't move forward and that he wants to give up. Fortunately the writing was interrupted by a knock at the door to invite him to the birthday celebrations of a collaborator.
During the celebrations his eployees give him their best wishes for the new arrival masterpiece and Fellini realizes he couldn't disappoint all of these people (also for economic reasons). He goes back to his study and tears up the letter and begins to focus on the story to write. Finally one day he gets a flash of genius: the movie would discuss just about that, a director in crisis. Guido, played by Marcello Mastroianni, becomes the screening of fellini himself: it is not a coincidence that he wears the same clothes as the ones the director of Rimini use to wear, and even his own hat, borrowed for some scenes.

THE DREAM

For several years Fellini, who have always had a penchant for the irrational, had begun to become familiar with the theories of Carl Gustav Jung, reading some of his works and attending Ernst Bernhard, who encouraged him to keep a diary of his dreams. The Jungian's theories stimulated his interest in the occult and the unknown, a theme already present in "La dolce vita" (at a party some wealthy Romans attend a seance) and "Otto e mezzo" (Rossella talks to the spirits), and that will be detailed later with "Giulietta degli spiriti" ('Juliet of the spirits'). Moreover, the discovery of these theories helps him to have more faith in the imagination and in the importance of dreaming for his self-discovery. Jung's influence is evident in the film, in which the moment of crisis for Guido told us not only with facts, but also with nightmares, dreams, comforting fantasies and dreamlike memories, from the opening scene, of which we have already spoken.
The second dream in the movie is in the cemetery. Guido falls asleep after having sex with his mistress and dreams of his mother who cleans the bathroom wall (in the dream the father will say: "You know, she keeps everything in order. A bit 'of decorum is always needed, so we have been accustomed"), as if to wipe away the indecorous "sin" of Guido. The environment suddenly changes, just as in dreams; and the mother says: "How many tears, my son, how many tears." At that moment, Guido sees his father and calls him "Dad wait, don't go away! We talked so little! Look, dad, I had many questions for you." The figure of the absent father as in "La dolce vita" comes back again and the part for this role is assigned to the same actor: Annibale Ninchi. "But I can't answer yet. See how low the celing is here? - Says the father, alluding to his grave, - I would liked it higher. It's awful, son, it is awful. I wanted it different!" We can easily take the tone of his words. We can find the fear, or maybe the certainty, that Guido has disappointed him, added to the inability to recover, since he is already dead and cannot answer. Shortly after, the father asks the producer of the movie, which is just arrived, news about the progress of the child, almost like it was a school teacher, and in front the coldness of this, said wistfully: "It's sad to realize that you have been so wrong!".
The major problems that annoy the psyche and consciousness of Guido are the ones about his job (represented by the producer) and about his sentimental feelings; especially we myst remember that the director is, at this time, is in bed with his mistress lover. Shortly after, in fact, the father asks him ho is the situation with his wife going and says: "You both were my joy", causing Guido's cry. Just after Guido's finished to "bury" his father inside a pit in the ground, there came the mother which, after giving him two harmless little kisses on the cheek, kisses him passionately (here we find the Oedipus complex, made famous by Freud) and she turns, after a few seconds, in Luisa, his wife, who in fact is seen in other dreams by Guido with maternal implications (like the harem), unlike his lover, Carla, with whom has a more carnal relation. The distincion between love marriage and sex is so clear that it can be traced to the complex created in him by the Catholic education, whose repressive culture has left an almost childlike sense of awe in fron of the church members, as evidenced in the next scene where we see him get into an elevator and being terribly uncobfortable with the pirests that meets in that narrow space. He completely ignores one of them, while the gaze of the other intimidates him, as if he could read his sins. Guido's vision regarding the issue of religion is the same as the protagonist of his movie and he explicit that himself by talking to a priest: "My character has had an education, like all of us, Catholic, tath has created certain complexes, some requirements cannot being abolished any longer. A prince of the Church appears to him as the keeper of a truth that cannot fascinates him anymore, then hi looks for a help, maybe a lighting, a shock.". At this point we must make one thing clear: Guido is an alter ego of Fellini, and the protagonist of Guido's movie is an alter ego of Guido himself. When Guido talks about his character is actually speaking of himself, just as with Claudia when he describes the character as a man who can not choose. It is clear that the director has gone to some members of the Church, not to speak only of his films, but especially for having a "help, maybe a shock" and trying to reconcile these different ghosts that live in him. But neither the 300 grams of holy water which the doctor prescribes the

beginning nor the answers of the Cardinal ("Who told you that you born to be happy? ... Who is not in the 'civitas dei' is in civitas diavolae'!") are good for nothing, not even the rationality of the critic is to help: Guido will overcome the crisis at the end of the movie only with the support of the magician Maurice, a symbol of fiction,show, calling the imagination.
The priest with whom he is speaking almost chides him: "The picturehouse, I think, does not lend much to certain topics. You love too easily mixed with the sacred and profane love, is not it? You have a huge responsibility, you can educate or corrupt millions of souls". Don't forget the ferice criticism that the Churce did in Fellini's exist from the "La dolce vita" considering the movie as a bad example that could adversely affect the audience and move them away from religion and the sacred values.
Shortly after, while he is in conversation with Cardinal (who is telling the legend of the death of Diomedes), is distracted by the sight of a woman who recalls his childhood memories of Saraghina, a marginalized prostitute, fat and grotesque danced for the children who went to see her on the beach, in exchange for a few brisk. It 's a lyrical sequence in which she dances, an exotic dance pleased by the attention of the group of teenagers and sets her free, make her escape for a few minutes from the monstrous prison of her role and her body though the dance. Also in this case the memory is fused with the dream, and the two priests arrived to pick him (in the chase sequence in which Fellini used ironicamenteun accelerated time) to take it to a kind of process. In the room around him we can hear the whispers of the scandalized people: "Shame on you!", "It is a mortal sin!", "I can't believe that, I can't believe..." and then: "Look at your mother, look at her." She is crying: "Oh God, what a shame ... what a shame, what a pain...!". Religion with its repressive education is a kind of "castrating mother" that prevents the child to grow developing all its vital parts.
The scene changes: in a classroom a child is mate to kneel on the chickpeas with the so-called "hat of shame" or "ass hat", a hat mde of paper that teachers used to humiliate the bad students.
In the background his comrades continue to whisper "Shame," while another priest reads the exploits of a man, the pious Luigi, which avoided the women, as if it were a model to follow.
In the mind of the little Guido is inculcated a connection between women, sexuality, shame and sin that will lead him to an adult who divides females into two categories, represented by his wife (with all its implications nursery), and by his lover. The mother-woman is an "empowering" figure, to who account your actions, always unhappy and disapointed. The lover-woman represents the sense of transgression and freedom of the schemes which had been represented in its infancy by Saraghina, a transfression wich, however, is accompanied by guilt and shame. In the confessional, a priest, frighteninly similar to the medieval witch hunters, asks: "Don'tt you know that Saraghina is the devil?". But the little Guido feels that a being can not be marginalized as the devil and returns on the beach to greet her waving his hat. She looks at him, smiles, then turns and goes back to singing with her angelic voice.
Another flashback (contaminated by the imagination of Guido) shows us an important scene of his childhood in a big, calm and reassuring house. While the grandmother mutters in the Romagnolo dialect, his aunts wash him in wine and bring him to bed with other children. They start playing a strange formula to move the eyes of the portraits in the: ASA NISI MASA. It is a language game in which each syllable of the word is added the letter S followed by the same vowel of the syllable. The magic word is then "ANIMA"- soul- (a+sa, ni+si, ma+sa). This word refers to the Jungian concept of the psyche. In describing the forces that make up the psyche, Jung identified two characteristics: the animus and the soul. The animus is the masculine side of the female psyche, while the soul is the feminine side of the male psyche. Those who do not accept the qualities of the soul/animus remain unaware of the traits of the opposite sex and can never achieve full self-realization.
In another of his dreams, this time done with open eyes, all women who he has desired or with whom he have or have had to do, live peacefully in his childhood home as in a Harem, ready to serve him, cuddle him maternally (also them will take him a bath) and ready to be ruled with a whip. Even in his fanta-

sies returns the sense of guilt and he is captured by an unexplained sadness, but Luisa, who is the Superintendent-harem mother reassures and absolves him: "Don't be sad... We are so fine all together, aren't we, Guido? In the first time i didn't realized, i had not understood that the things would have to be this way, but now, Guido, see, I am good, I don't bother you anymore, I don't ask you anything.".
This fantasy begins in Guido's mind during a fight with his wife, who has seen his lover Carla. He sweares falsely to have nothing to do with her for three years, and he wears the sunglasses, as if to hide the lie. She asks indignantly: "But how can you live this way? It is not fair to lie this way (...) what a melancholy playing the role of the bourgeois, the one who doesn't understand!".
In his dream, Guido, sitting in the head of the table, says: "My dears, happiness is to being able to speak the truth without hurting ever anyone."

Un prodotto
FRANCO
CRISTALDI
FEDERICO FELLINI
AMARCORD

AMARCORD

Silver Ribbon for Direction-1974
Silver Ribbon for Screenplay-1974
Silver Ribbon for Original Story-1974
Academy Award for Best Foreign Language Movie-1974
Donatello's David for Best Direction-1974
Donatello's David for Best Production-1974.

This is the story of my family, or maybe of your family, of our province, of our country too. Well, "Amarcord" means that sometimes we should remember, remember in any sense, good and evil. But come and watch the movie, maybe you like it and you laugh at, and maybe you feel a bit of melancholy"

(From official trailer of Amarcord).

PLOT

Rather than about a downright plot, we can talk about a series of episodes set at the beginning of the 30's in a Rimini rebuilt like Cinecittà, dreamy and poetic, as remembered in a dream, with Grand Hotel and Fulgor Cinema (When Federico watched his first movie). Fellini tells, like in a anthem book, the stories of the inhabitants of San Giuliano Quarter (or "e'borg", as it's called in Rimini), showing us an out-and-out gallery of characters, among whom, for example, the redhaired Gradisca, who excites the fantasy of men, the fascists, the antifascists, the busty tobacconist, Volpina the nymphomaniac, the blind player, the absurd professors, the undisciplined students, the weird Biscein, and the lawyer who tells some stories about the life in the village and about its works of art, turning right to the movie camera. Among these "ghosts", half between memory and fantastic projection of memory, Titta Biondi, pseudonym for Luigi "Titta" Benza, childhood friend of Fellini, is particularly highlighted. Indeed, he often lingers over his group of friends and over his family: the anarchic father, the mother who will die then, the brother, the grandfather, the waitress and the uncles, among whom one is mad. The latter is played by a young Ciccio Ingrassia, memorable in the scene in which he screams "I want a woman"! from above a tree, until the sunset, when the dwarf nun arrives and makes him go down. The vicissitudes of the characters interweaves with the life in the village, wisely inserted in the passing of the seasons and marked by village parties and fascist parades, by extraordinary events like the arrival of transatlantic Rex, but also by everyday life in the area of school and church. All that makes the work look like inserted in a historical dimension which multiplies its meanings.

FELLINI AND POLITICS

Fellini often expressed disgust at the ideologies that he defines as "intentional lies conceived for making the people stupid" and since from his first movies he always showed more interested in the exploration of a world of fantasy and private dream rather than in the neorealist themes that the Left of that time liked so much.
The indifference he showed to the politics saw that his movies was considered, in the negative, as the fruit of extravagant fantasies, baroque or mannerist metaphors, autobiographical memories or inventions with no significance for the events of that time.
Now that ten years have passed, also that faction of left-wing intellectuals changed its mind. "I Vitelloni", for example, keeps on being to this day one of the most popular works of the director in Italy just because it revealed itself as an extremely authentic and accurate portrait of the everyday life of the little towns of the country shortly before the impact of the "economic miracle".
In addition, other important movies of his career, since "La dolce vita" (where we find an anticipation of the consumer society based on the media) to "Ginger e Fred" or " La voce della luna" (which describes the negative effects of television and commercial in Italy) revealed themselves, not as a representation of society, but even as a prophetic anticipation of some issues that will be detected by the most part of the artists and of the sociologists only afterwards.

FASCISM AND SEXUAL REPRESSION.

Fellini identifies the focal point of the creativity of individual in the dream and in the fantasy, and in consequence all that warps, hinders, represses or deforms this creativity or the growth of a free conscience and a free thought within the single individuals has to be crossed.
He had grown in the years of Fascism: it manipulated successfully and with the popular support every aspect of economic, political and cultural life in Italy. All that unleashed in him, by reaction, a strong aversion to every attempt to control thoughts and to those ideas that can be easily turned into formulas or dogmas, like left-wing ideas in the years after Fascism. Therefore, we can't talk about a political antifascism, because Fellini doesn't fight against it embracing Marxist or anarchic ideals, but about a "biological" Fascism, by his own definition. "Amarcord" could be the portrait of any Italian small town in the 20's, closed in its provincialism under the control of church and Fascism. As we have seen, Fellini is not an ideologist and is not interested in politics: the reflection he does on dictatorship is especially of psychologic and emotional nature.

Most of all, the director wants to highlight the sociological consequences of thought-control, which suppresses every genuiness and imagination and creates ignorant, mediocre, violent, exhibitionist and infantile individuals , unable to free themselves from the dogmas and to imagine different things.
From here, the critical irony in "Amarcord", against limited and comically inadequate institutions: the monotonous school, taunted by pupils, the Church with its sexual repression and hypocrisy (suffice it to think on the priest who distract himself many times during the confession of Titta because of the flowers arrangement in the church) and especially the fascism and the passivity whereby the inhabitants of the village let themselves arouse enthusiasm in the regime, with few exceptions, among which the mysterious person who clangs a revolutionary music from the bell tower, and Aurelio, Titta's father. The latter undergoes an interrogation only for uttering the following sentence: "If Mussolini goes on like this, I don't know". The fascist guards ask him with an intimidatory tone: "Is it a menace? Mistrust in Fascism? Or subversive propaganda?" and then, while they compel him "to drink a toast to the victories of Fascism" with castor oil, one of them, appearing tragically comic in the eyes of the spectator, exclaims: "Why obligate you to break your head to let you understand that the Fascism wants to protect you and to give you back the dignity and the courage, but go to hell dunces, boors".
We can find another similar example of intolerance for the freedom of thought in "Rome" when a variety show is interrupted because of the bombardments, and in the hiding place of the theatre a rather elderly man starts moaning, saying: "I

was sleeping so good and now because of that man…". He is immediately interrupted by another man who illuminates him with a torch and asks him proudly: "Sorry, what did you say? Because of that man? Speak up! What do you want to say? It's unacceptable, some people ought to be ashamed of theirselves! At the time that our homeland is tight-knit in the certainty of victory we still have to hear some defeatist speeches! Shame on you!".
As regards the Fascism, the central episode of "Amarcord" is the visit of Mussolini, that Fellini flavours with satire and comedy through unintentionally funny addresses, given with the extremely rhetorical language of Italian politicians.
The Amarcordians are all assembled in this parade, that is represented as a chance of group stupidity.
The math professor (a curvaceous woman who is the object of Titta's sexual fantasies) appears transfigured in her uniform, in the mean she's running with the rest of citizens, declaring smiley: "This enthusiasm that makes us young and age-old at the same time is wonderful. We're young because Fascism rejuvenated our blood with ancient and bright ideals". Lallo, one of Titta's uncles (wearing a uniform) says: "I tell you only this! Mussolini has two big balls!, while Gradisca (the femme fatale of the village) is going crazy and screams with eagerness: "Let me touch him! I want to touch him! Beautiful Duce!". In the behavior of the woman during the visit of the Fascist chief (and also during the arrival of Transatlantic Rex, symbol of regime) Fellini finds the correlation between the mass panic that the Fascism had the capacity to produce and sexual repression (correlation which has been subject of study on the part of some psychoanalyst, in particular William Reich). An insane sexuality can be only expressed in an insane way and such a quantity of bottled energy can be channeled into theoretically dangerous directions by a regime which is so good at playing the masses along. Of course, also Church is guilty of this repression: suffice it to remember the scene of the confessional, in which the priest is only interested in knowing if Titta "commit impure acts".
Although Fellini disapproves of the regime and the closed society it produced, with its sexual repression and cultural emptiness, he tells us all these things with no fierceness and comdemnation, but in a poetic, suggestive and nostalgic way, suspended between the concrete and the beauty of images, often without a thematic content which could be functional to the rest of the story, but with dreamy and surreal atmospheres with the intent to strike the imagination of the spectator. Moreover, the inhabitants of the village are portrayed as caricatures: the fascists look like the august clowns in the movie " The clowns", and the inhabitants of the city look like cartoons. The comical features of these characters make us laugh and therefore forget and in some sense accept their faults, rather than condemn them.

AUTOBIOGRAPHICAL?

A lot of people wanted to see "Amarcord" as an autobiographical story, sometimes connecting the life of the teen Fellini with Titta, although Fellini asserted that this character was inspired by one of his childhood friends. In addition, the vicissitude takes place in Rimini in the times of Fellini, but we don't have to forget that the settings have been created in Cinecittà studios; the only thing that, to all intents and

purposes, coincides between the lifes of the two is the elopement of their parents.
In the matter of the presumed autobiographicalness of the movie, the director affirmed: "My movies about my past tell memories which are out of whole cloth. I am always a bit offended when I hear that one of my movies is autobiographical: it seems to be reductive, especially if, as often happens, "autobiographical" comes to be intended as something anecdotal, like somebody who tells old school stories.

FELLINI'S WORDS

The importance of this director in Italy is so big that his movies affected the Italian language. On the base of his movies, some new words have been introduced in the official linguistic dictionaries.
Felliniano: this word is not only in the banal meaning of Fellini's fan: Felliniano indicates a precise and unmistakable style, a way to paint and caricature some persons or the atmosphere which characterizes the peculiar poetics of the director.
It's used for describing an absurd, exaggerated or artificial scene, or a character, with his precise, exaggerated or ridiculous, connotations: and more, a curvaceous woman like Anita Ekberg in " La dolce vita" or in "Le tentazioni del signor Antonio", or like the women of the Rome of 30's, or like the tobacconist in Amarcord.
Amarcord: It's a dialectic form from Romagna, which literally means " I remember", but that contains inside it words like "love", "bitter", "memory", and "heart", as if to say all that leaves its mark on someone. After the great success of the film, this word has gradually gone out of its regional context. So "Amarcord" has become synonymous of nostalgic memory, of nostalgic commemoration of the past, of reflection on "the way we were".
Vitellone: we're talking about another word which has not been coined by Fellini, but right thanks to the success of the film "I vitelloni" it has become popular and has spread over to indicate the young hick, unable to come out his own mediocrity and, for this reason, lazy, exactly like the young idlers in the movie.
La dolce vita: also this expression has entered into Italian language, often referred to dissolute and depraved behaviours, with the meaning suggested by the homonymous movie in which the director describes the artificial and vacuous life of an elite of characters that, to escape from the lack of purposes and values, pursue a series of great emotions. The word dolcevita grows out of this movie also in the world of fashion. Indeed, many of the characters wore the typical high collar and tight-fitting sweater, that can be thrown back. Thus, in the language of fashion, dolcevita has become the word to indicate his kind of garment.
Paparazzo: It's the name of a yellow photographer in "La dolce vita". Par excellence, this name has entered into the Italian language (but it's internationally used) to pick out a prying and unscrupulous photographer, who sets himself the target of snatching out of a vip some compromising pictures and of possibly causing a scandal.